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AUTHOR Grommon, Alfred; And Others
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ABSTRACT

Grouped together are four miscellaneous papers from the 1966 Dartmouth Seminar. The first by Alfred Grommon addresses the education of teachers of English, commenting on the current status of teachers and putting forth some proposals which reflect the changes in attitudes toward teacher education programs and a recognition of the social, professional, and educational context in which such teacher education must occur. The second paper comments on educational research, suggesting that with the impact of research and development arising out of research, there is likely to be a more rapid shift from the personal to the technical approach to teaching. The third paper considers teaching the disadvantaged child and comments on a creative teaching approach based on recognizing the need to give disadvantaged children that minimum of practical literacy which a sophisticated society demands. The last paper by Alan Purves discusses writing about literature (literary criticism) and the elements of writing that an individual might combine in any number of ways to fashion an essay. (HOD)

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THE EDUCATION OF TEACHERS OF ENGLISH

Preamble

The chaotic background against which we work and the gallimaufry of attitudes toward training that dominate the current situation in England, can be illustrated by looking at the ways in which one can become a qualified teacher:

a) By taking an undergraduate degree in any subject, a student formally achieves Qualified Teacher Status. If the subject is Islamic Law, he may find it hard to land a school-teaching post in his own field; but he will assuredly get a post, and be deemed technically qualified to get a post, teaching English. Some 45 percent (?) of graduate teachers have had no training as such. And 25 percent (?) of teachers of English have had no training and have not yet even graduated in English.

b) By attending a University Department of Education for a one-year post-graduate course, which contains more or less equal doses of method, practice, and educational theory.

c) By going through a College of Education, taking a three-year "integrated" course. This course is made up of:

Main subjects (1 or 2 to be chosen) for personal education

Curriculum . . . for the child's education

Teaching practice in schools

Educational theory

Some (perhaps 5-10 percent) of students will now be able to stay on for a fourth year to take a B.Ed. degree, taking one or two main subjects and some further aspect of educational theory.

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d) By further inservice training. (In the United Kingdom, little attention is paid to this, it is estimated that inservice training amounts to very little. In the United States opportunities are insufficient but are improving.)

e) By teaching over the years. The belief is particularly strong in the public schools that the job is learned by doing it.

Somewhat more uniformity characterizes teacher preparation in the United States, though the requirements for teacher certification are established independently by the various states and are interpreted differently in each teacher education university. In general, the qualifications may be summarized as follows:

1) Completion of a four-year or five-year preparation program. (Six states currently require the four-year baccalaureate program plus one graduate year for full certification.)

2) Completion of a broad program of liberal education, a subject major and minor (for secondary teachers) or a concentration in one or more subject areas (for elementary teachers), and professional education courses (including educational theory and practice).

The detailed requirements of each aspect of the program vary from institution to institution with the faculty of the college or university held responsible for developing and ensuring the adequacy of the program within general guidelines established by the state. (On occasion these guidelines are highly specific with respect to specific requirements, i.e., a course in

English language, at least 18 hours in literature, 50 contact hours with pupils in the classroom. More frequently they are purposefully general.) The result is that the strength of most programs depends upon the perception and wisdom of the academic and educational faculties at each institution.

In the United States recent interest of the college English specialist in the preparation of teachers has had a generally healthy effect on teacher education programs, but the inadequacy of many such programs last year prompted MLA and NCTE to initiate with a national association of state certification officers a program for developing new guidelines to be used by the states in English.

Recent criticism of the programs in English has been directed against too great an emphasis on literature (especially literary history), a lack of attention to writing and composition, language, and the teaching of reading. Professional education courses for all teachers are said to be overly theoretical.

Unlike the United Kingdom, America has no teachers colleges similar to the training colleges. Eighty-five percent of all teachers, elementary and secondary, are prepared in liberal arts colleges or in the education schools of large universities. Virtually all teachers have opportunity to meet and mix with undergraduates pursuing various fields of interest and to take courses in academic as well as education departments.

Although practice varies, most academic English departments assume responsibility for guiding the subject courses taken by future secondary teachers; education departments normally advise future elementary teachers.

One result is that substantive courses for secondary teachers (composition, English grammar, etc.) tend to be taught in Departments of English, whereas such courses for elementary teachers (children's literature, language development, etc.) are offered by departments of education. (A notable exception in many Canadian universities is that the field of children's literature seems to be a speciality within Departments of English which undergraduates and graduates may pursue, much as they study contemporary literature, Shakespeare, Chaucer, etc.)

Plans for inservice and continuing education of teachers are more widespread in America than in England. Even before the national NDEA institute program, most universities offered afternoon and evening extension courses, school districts sponsored workshops, and special summer programs were not uncommon. A few leading school districts (probably not more than 10 percent) provide sabbatical leaves to permanent staff members; most have developed salary schedules which provide increments to encourage graduate work; a few require some advanced study every three or four years. (See The National Interest and the Teaching of English, NCTE, 1964; also, Alfred Grommon (ed.), The Education of Teachers of English.)

A. BACKGROUND

1. What Is the Job: "Teaching English"?

a. In Primary or Elementary School

for all teachers

for semi-specialists in English (See NATE memo)

(The term is used in this paper to refer to teachers with general preparation who develop a specialization in addition.)

b. In Secondary Schools

for teachers of general English courses

for teachers who apecialize in a particular aspect of English (speech, drama, reading, etc.)

c. In Further and Higher Education

for college and university instructors in English and in the teaching of English (i.e., for the teachers of teachers)

(Note: Presumably the Seminar will answer questions a, b, and c in its various plenaries.)

2. What are the Circumstances and Conditions of the Job?

a. Changing Social and Education Environment

social expectations resulting from social and geographical mobility; changing social values, technological developments resulting in increasing demand for

skilled workers; government policies based on relation between education and economics and social improvement (concern for "disadvantaged," etc.); grading, classifying, labelling

educational reorganization reflected in UK primary: 6-12; UK secondary: comprehensives, streaming, setting, all-ability; patterns of higher education.

Greater emphasis in U.S. on administrative reorganization: ungraded teaching, team teaching, workshops, independent study, use of technological aids, decline of the neighborhood elementary school; also: introduction

at earlier age of subject content

pressures on the system such as

Impact of modern media

Effect of technology, computers, etc.

Mobility of population, esp. in U.S. (within 15 years, 80% of population will live in urban centers.)

Changing social attitudes resulting from civil rights struggles.

Rising direct concern of parents with content and method - reflected in positive and negative pressures. (In the U.S., education has become important news.)

Censorship, State Legislature

b. Social Standing of the Teacher

historical considerations

In the U.K., teaching has tended to be a

working-class profession closely linked with social mobility; but also has a strong tradition of middle-class eccentric and radical.

In the U.S., teachers primarily middle-class but with teaching open as a career choice to lower class members able to complete college; also, strong tradition of "gentleman teacher," from upper middle and upper classes, especially in independent schools.

financial evaluation

Moderately paid, with substantial improvement during past two decades especially at beginning salary level. Tendency by public to view teaching as relatively "easy going,"

intellectually undemanding with long vacations, coupled with "Mr. Chips" attitude of sentimental teacher, lacking worldly concerns or desires who "lives through the lives of his students." Teaching also sometimes regarded as a "calling," hence missionary rate of remuneration on earth.

Yet teaching is a major industry in its demand for trained man and woman-power, in its share of the work and products of higher education, etc.

c. Physical Conditions of the Classroom

the rigidity of institutional life — Day-long classes, bell schedules, routinized forms and reports, bells, "computerized" time schedules, demands by "efficiency experts" for year-long schools and "day long" class schedules.

the isolated closed classroom — The teacher on his own.

the "battery [illegible]out in the classroom. The class as unit, immobility and silence.

overcrowded classrooms and inadequate conditions. Slum conditions widespread
(See Newsom Report)
Teachers overloaded
(See National Interest and Teaching of English)
Frequently meagre supply of books; inadequate libraries.
Inadequate supply of aids, films, projectors, resources.

3. Recruitment to Teaching

a. Need for enormous numbers — New teachers must come not only from new recruits but from the ranks of those at present going into other professions.

b. Therefore, any realistic appraisal must recognize that education must remain, to a considerable extent, the

profession of "average educated people," individually as good as, but perhaps no better than, their own education. For many, teaching may seem a vocation rather than a profession. (The large number of married women teaching in U.S. schools to secure a second family income reflects this fact; many such teachers attempt to do a competent job in the classroom - as they see the job - but do not extend themselves beyond the level of achieving momentary satisfaction.)

(Result: many uncommitted teachers, vulnerable to social pressures and fashions, suspicious of theory, resistent to change, seeking immediate and fairly easy solutions to complex problems. Often such attitudes have been created or supported by the inadequacy of their own education as teachers.)

c. Yet most of these teachers have an inclination and capacity

for human sympathy, and especially, one presumes, for children (ages 5-18).

(Without much social and intellectual snobbery; and with considerable application to what sometimes is seen by society as a very modest task.)

d. Teachers are very dependent on parental support and encouragement.

(Therefore, the teacher must seek to recruit parental support, which may well mean educating Parents.)

e. Yet progress and leadership for the future must depend upon continued recruitment of able, imaginative, well educated teachers with deep professional commitment.

(Deans and professors of English and humanities in colleges and universities; as well as secondary teachers themselves,

can have considerable impact in stimulating interest in teaching.)

B. THE EDUCATION OF TEACHERS

1. The Need for Education to be a Continuing Process

a. Preliminary education (training) is therefore essential and must be compulsory.

b. But it must be realistic and meaningful within the limits imposed by time and opportunities. It is inevitably too short and, therefore, must be continuous and continuing.

c. Therefore, the school itself must become a major partner in the professional education of the teacher: both the student teacher and the practicing teacher.

(This has implications for salary, time schedules, and interrelationship of colleges and schools. See proposal for Tutorial School below.)

d. But the school must also become an educational community. Teaching is a collaborative, not an isolated, activity and schools must be organized to permit such collaboration.

(Classrooms must be open, no closed groupings workshops, demonstration teaching, and inter-class visitation are needed; common-rooms or faculty rooms must become centers of lively, inquiring conversation; English departments need work space, centers for collecting books and resources. See Model of Demonstration School below.)

e. The Tutorial School: A new conception developing in the U.K. is that certain schools may serve a tutorial role in teacher education. These would be specially-designated public schools in each region, with a competent staff acquainted with the problems and issues in inservice education, often working in close cooperation with the staffs of colleges and universities. Faculty members will need special kinds of inservice education, but the sheer responsibility of helping to educate teachers from other

schools will force the staff to examine its own assumptions and methods, will open up conversation and inquiry, etc.

f. The Model or Demonstration School: Less a linked proposal than a separate institution designed for developing and testing curriculum materials and for demonstrating approaches to teaching, the model school might well be attached to a Department of Education or an Institute on Education to serve as a center for research and curriculum development. Experienced teachers and preservice teachers might visit the school and discuss teaching problems with the faculties.

(The North Carolina Advancement School enables selected teachers and students to attend for 12-week terms and work with experienced faculty members. The new regional Educational Development Centers in the U.S. may develop such institutions to serve each region.)

g. Inservice Education: To keep abreast of relevant scholarly developments in English and education, the teacher will require continuous opportunities for study and restudy in courses, institutes, seminars, etc. Salary increments, sabbatical leaves, teacher bursaries, NDEA institute stipends, etc., may encourage such further education. Continued dialogue between subject specialists in colleges and universities and teachers in school should ensure that continued study is meaningful with respect to the level of advancement and the professional responsibility of the teacher.

(U.S. experience indicates that the poorly prepared teachers of English are less likely than the well prepared teachers to take additional work in the subject they are teaching. To ensure that further study is related to classroom responsibility, teachers may require guidance. Schools and colleges will

also need to work together to provide needed study at times and under conditions which make teacher participation possible.)

2. Departments and Colleges of Education

a. They must be school-centered: Too often at the present time the faculties in education in both countries seem almost as isolated from the schools as the faculties in academic subjects. Should more college-school appointments be made? Should staff members continue to teach in school? An increasing number of American colleges seek outstanding high school teachers for temporary, one-year appointments as a way of seeking greater collaboration.

Is the social work training model the one to emulate? This would require the student going for three days (or an equivalent period) of every week into the school (and becoming a genuine member of the school community), and coming back to the department or college for theoretical studies linked with feed-back discussions.

The graduate internship plan developed in the U. S. suggests one approach to the "social-worker model." (Academic

preparation for four years, followed by a one-year or two-year paid teacher internship in the schools, with summer courses and evening seminar work providing theoretical study. Programs seem most suitable for selected students.) Still another approach is the development of teacher education centers in the schools (Temple University) where one university faculty member is assigned full time to work continuously with a small number of student teachers assigned to the same school.

b. <u>They must be centers of experiment, research, and evaluation.</u> Most research will tend to be centered in universities, both in education and in subject disciplines, but colleges which emphasize teacher education must be in touch with this work, with intellectual development at the university centers, and college staff members must have the chance to meet with university scholars who influence professional thinking.

c. <u>Ideally, teacher education departments should be located in liberal arts colleges or multi-purpose institutions.</u> Both college faculty members and students preparing to teach profit enormously from continued contact with college specialists in many subject-matter fields and with students

pursuing training in fields other than professional education. The isolation of teacher education even from other professional colleges in England seems to militate against the free exchange of ideas and prevents future teachers from establishing close personal relationships with students of varying kinds. A desirable first step in changing the character of these institutions would be fusion with training colleges preparing students for other professions (social work, theatre, and speech, etc.)

3. Content of Professional Education for Teachers of English

Whether offered in a special department or college of education acting as a separate institution, at a university institute for graduates, or in a school or college within a university or general liberal arts institution preparation in professional courses must be built upon a strong program of general or liberal education, including concentration on courses in English and related studies (speech, modern languages, etc.) No attempt is made to detail this basic preparation here. Each teacher education institution must examine the general academic preparation of its own teacher candidates, as well as the command of basic skills of communication (speech, voice, writing, etc.) and provide opportunities for additional work as needed.

During the period of professional education (whether taken concurrently or following basic general education), the institution should require preparation in the areas indicated below. Depending upon the organization and resources of the institution, the course work may be offered by the Departments of

English, Speech and Drama, or Education. The exact organization of this work will depend upon the pattern of studies at the institution. In no sense is the following list intended to suggest separate courses.

a. Studies for the Teachers Own Education

1) Literature (including experiences in response to literature, literary history, literary criticism and theory, etc.)

2) English language (history, structure, linguistic geography, etc.)

b. Studies to Enable the Teacher to Teach English

1) Literature for children - 5 to 18 (selections, curriculum development, presentation, etc.)

2) The language of children - 5 to 18 (oral and written language; language development; sociology and psychology of language; the teaching of reading; conversation etc.)

3) Creative dramatics and Oral Interpretation (creative drama, role playing, improvisation, interpretation, story-

telling, group dialogue)

4) Writing and Composition (the composing process; children's writing; motivation; relation to oral language, literature, creative work; appropriate study of rhetorical analysis; evaluation, etc.)

5) "Culture and Environment" Studies (including positive use of the mass media as appropriate to English)

6) Interpretation of human situations (without texts - look at people, their language; group dynamics in some form)

c. Studies in Professional Education

1) General (educational theory; sociological and psychological aspects)

2) Applied studies (Certain specific preparation, required

to prepare all teachers for the job, may be obtainable during student teaching in the schools. Care needs to be taken that the future teacher of English sees the unique relation to his own field of such matters as classroom arrangement, testing and evaluation, external examinations, the potential uses of educational technology, etc.)

A continuing concern of the staff and students must be to consider how much of the work completed in categories b above will be communicated to the children, at what ages, and how: direct and indirect approaches; the analogue; the fashioning of "situations," the enlargement of experiences, etc. The nature and extent of work in each area will depend upon whether the student is preparing to teach at the elementary or secondary levels, but all teachers will need some work in each area, and it seems desirable to have some college experiences common to both elementary and secondary teachers.

4. Content of Inservice or Continuing Education for Teachers of English

a. Evaluation and reevaluation of classroom experiences — feedback seminars; classroom visitation and conferences; conferences with English chairman, etc.

b. Restocking and refreshing — advanced study of literature and language, as well as topics listed in 5.b. above

c. Learning about new developments and research and experimentation in English and related fields — Such study should not only inform the teacher but should encourage him to develop respect for scientific research and criteria for evaluating research.

d. Learning about and discussing teaching ideas and methods and about organizational developments — Technological developments; team teaching and ungraded classrooms; internal examinations; workshop experiments

special groups: able, remedial, disadvantaged; independent study, etc.

e. Developing a semi-specialization within the English teaching field English as a second language; teaching of reading; theatre, film study, TV; drama and speech, etc.

5. Methods of Professional Education in English

a. The teacher's own experience: the importance of preservice teachers writing, reading, and speaking at their own level to examine the process for themselves (i.e., the initial stimulus, the relationships between writer and class-audience, etc.); situations and visits at their own level to parallel kind of experiences suitable for children and the kind of work arising out of it.

b. Learning through discussion: Structured and unstructured discussion, often in seminars, should be linked with writing. The discipline of group work may enable teachers to plan for such work in their own classrooms. The heavy reliance on lecture at the college and university level tends to militate against such methods. There is surely a place for lecture in educating mature students in higher education, but there is a

place for seminar-type discussion as well. A teacher who has had no opportunity to learn to discuss ideas informally in his own education will not likely understand the process of discussion as it applies to his own teaching.

c. Exploration should be the keynote of the whole of the teacher's education. Exploration of (a) assumptions, experiences, and capacities; (b) separate disciplines of study; (c) literature (making his own reading lists); (d) language and its uses; (e) teaching methods (constructing his own approaches); (f) teaching aids (developing his own resources). The student also must spend ample time in exploring the pupil's world (through annotated reading of writing about children and young people, through relevant studies in developmental, cognitive, and depth psychology, and study of the child's social environment.) Finally, the English student-teacher must explore adjacent and ancillary intellectual disciplines, probably not as distinct disciplines (for there will not be time) but through linking ideas and topics: this implies working in small mixed teams.

d. Integration of Educational Theory and Practice must inform all aspects of the teacher education courses: a constant process of feed-out and feed-back. (Hence, the earlier proposal for remodelling the professional education of the teacher on the social worker's model.) The dominant process in teacher education must be one which enables a student to check educational theory against experiences in the classroom.

e. An attitude of confidence is crucial. Those who train teachers must recognize that teachers need security if they are to "let the dais disappear," to avoid excessive preoccupation with external skills, to give full value to those elements in their work which are despised by philistines, to use their intuition, to judge research findings carefully, to develop tact and understanding rather than dependence upon routine.

C. PROFESSIONAL ORGANIZATIONS AND RESPONSIBILITIES

Professional education and professional work carry with them a network of professional responsibilities.

Because the teacher is involved in the whole business of inservice training, because his work is affected by a range of outside bodies (examining bodies, accreditation agencies, curriculum centers, offices of education locally and nationally), he has a responsibility to himself and his colleagues to participate in the work of clarifying and developing the general voice of teachers of English and bringing it to bear wherever decisions are taken that affect him as a teacher of English.

A second and more fundamental responsibility is to create and foster the means of discussion and fruitful interaction between professional colleagues at all levels of English teaching.

Thus teachers of English owe it to themselves, their colleagues, and their pupils:

a. To develop collaboration with neighboring schools

(e.g., curriculum discussion across elementary-secondary lines, group examinations, local experiments)

b. To play an active part in the work of local associations of teachers of English (NCTE affiliates, MLA regional associations, NATE regional branches, etc.)

c. To participate in courses, conferences, etc. at state, regional, and national levels.

d. As the means for achieving these objectives, play a responsible part as a member of the national associations for teachers of English - NCTE, MLA, NATE, etc.

FINAL COMMENT

To a considerable extent these proposals represent less changes in the established content in programs in teacher education than changes in attitudes toward such programs, and a recognition of the social, professional, and educational context in which such teacher education must occur. Especially important seems to be the relationship between the work of the colleges and universities and the realities of the classroom in the field. The proposals are intended to indicate that the processes through which the teacher of English is himself prepared to teach must be compatible to some degree with the

processes which he will introduce in his own classrooms. An unimaginative, routinized, compartmentalized education for future teachers, isolated from the larger educational scene, will surely do little but prepare another generation of teachers ill-prepared to advance toward the vision of English teaching sometimes advanced at the Dartmouth Seminar.

Possible Topics for Discussion

1. The social worker model for teacher education.
2. The methods by which the student teacher is educated - ways of enabling the would-be teacher to experience at his own level many of the experiences he will later introduce in the classroom.
3. Ways of overcoming the sometimes stultifying effect (on all but the most able teachers) of deplorable conditions widespread in both England and America.
4. The need for continuing education of teachers and teachers of teachers.

Educational Research and the Training of Teachers

1. Because of the following reasons research and the more or less central development of materials may become far more important than they have ever been in the training of teachers, initially and inservice.

   a) The pressure of pure economic difficulties etc., together with the need to provide more and more teachers or use other resources will force us to make the best use of our resources, and this will entail intense, what might be called "scientific" preparation.

   b) The impact of research in other areas and the availability of new knowledge from these sources-psychology, sociology, linguistics, even engineering--will involve trainers of teachers in much more intense "professional" training of teachers.

   c) The prestige of research in other disciplines is bound to affect the importance which is attached to research in the training of teachers and the preparation of materials for the teaching of English.

2. It is possible, I believe, to identify the areas of research affecting education and specifically the teaching of English likely to make a contribution in the near future. The sub-committee of the U.S. President's Science Advisory Committee identified the following areas of research likely to be influential in education, and I would add, English -

   a) Communication

   b) Biological and psychological bases of personality development

   c) Neurophysiology of the brain

   d) Study of culture and society

   e) Study of thinking processes

3. The implication of all this is that the preparation of teachers, and of teachers of English especially, is bound to have a shift in emphasis in the near future. One impact of research, especially insofar as it reflects a scientific influence, is to develop a respect for technology or technique. The teaching of English has had two aspects in the past--the first is the almost purely personal, the stress on the impact of the teacher's personality upon the child he is teaching. The teachers have, it is said, always been teaching themselves as much as they have been teaching their subject. Perhaps a better way of putting it is that they have been projecting themselves. The other aspect is methodology. There is a way of introducing reading for instance which is not dependent on this or that teacher's views or individual approach. What I want to suggest is that with the impact of research and development arising out of research there is likely to be a more and more rapid shift from the personal to the technical approach to teaching.

This shift has some implications -

a) The approach is bound to be more and more impersonal, and possibly to stress not so much excellence in the few as competence among the large majority. This would affect not only the training we provide for teachers but also the education we provide for students or pupils. I regard this development with forboding and I would welcome some consideration of the ways in which, in the training of teachers, we can exploit the advantages of research and the technological revolution which it implies without losing the advantages of our present humanistic approach.

b) Because of the nature of research as a procedure and because also of the cost of research, it is almost inevitable that approaches to the teaching of English and the training of teachers for the work, which used to be tentative and provisional, will become standardized.

c) Technique inevitably implies the rigorous planning of the procedures and the setting of strictly formalized norms for the evaluation of success or failure. Consequently if the implications I discuss are realized a new component is built into the training of humanities teachers, which is a specifically technical and possibly statistical or mathematical component.

d) Techniques are non-localized. They tend to be thought of as having universal validity. This together with the high cost of development arising out of research implies that materials used for teaching, and which teachers in training have to become acquainted with, tend to become uniform not only within a particular country but across several continents.

e) Finally technique, insofar as it takes more and more of the emphasis, is governed by and identified with the <u>means</u> used rather than the <u>ends</u> proposed.

5. What this statement does, I hope, is to express some disquiet at what I interpret to be the way things are going at present. If there is agreement about the trend and also about the undesirability of the implications of some aspects of this trend, I suggest that some consideration should be given to the changing role of the teacher of English; of how he can be involved during his training period in attempting to understand not only how to use the new materials but exactly how they came to be prepared, and if possible to help in redesigning them or designing new ones on the basis of research.

English with the "Disadvantaged"

Working with "disadvantaged" children is a severe test of a teacher's capacities and principles. Few teachers are likely to forget their first encounter with groups of "backward" children. The novice discovers to his discomfort that many of the disciplines and interests he cherishes--disciplines and interests he even feels to be the basis of his identity and his raison d'etre--mean nothing to these children. They are not interested in ideas. They are not excited by notions. Their memories are weak. They seem to have few analytical or critical capacities. They seem at times dominated by mere sensuality or aggression. They are often in a state of alienation or paranoia. They cannot concentrate. They are restless, often strangely dissociated, disruptive, and depressed. They often seem to need to disrupt the very situation in which the teacher seeks to get through to them as an adult friend, counsellor, and trainer of such capacities as they can muster. Whatever can he do? And even if he succeeds, the major effort of such a child may look no better than this:

In order to achieve anything with these children the teacher has surely to completely reconsider his subject--and not only his subject, but even his conception of his function as an adult who has a professional duty to these children. What is he doing there in that classroom? What can he possibly give these children? What can they possibly need from him?

The teacher who is new to the teaching of "disadvantaged" children will find that contact with these children often exposes the inadequacy of his own education. We cannot give answers to the above questions in terms of intellectual goals, ideals, academic aims and achievements, or of formal approaches to learning--nor even in what are called "practical" terms. Of course, the teacher wishes to give his pupils that minimum literacy which a sophisticated modern society demands. But he knows that many of his pupils will barely achieve this, however hard he works. And then, if he accepts a merely practical goal as the sole aim of his work, he may even confirm the unfortunate implications these children already take in from their society. That is, they feel that society tells them, "You will never be articulate enough to climb very high in our social scales--but we can at least equip you to read factory notices, instructions for emptying the trash cans, and to fill in a form applying for your social security number. We can give you the minimal equipment to be a fourth-class citizen. Now just you be grateful!"

Inevitably, such implications are resented. And yet the teacher who is obsessed with the "practical" does not wish to imply any such disparagement of his charges. But if the teacher's attitude to English teaching is confined to a concern with "communication," and to fulfill the demands of the "practical"

world, then he will inevitably slide into such a position. If this happens, surely, the reason is that his concept of his own subject is not humane enough. Or, to put it another way, he has not taken into account what Chaucer, Dickens, Mark Twain or Blake have to say about the human spirit. For the essential problem is that the torments of the disadvantaged in our education are a consequence of the whole tendency of our kind of society to base the solutions of problems of identity on intellect and "knowing" rather than creativity and being--which is to say on hate rather than love. That is, we value a person not enough for what he is, in terms of whole being, or soul--but on how he can sharpen and exercise his sharper intellectual faculties, and put them to use in terms of self-advantage of becoming. These capacities are valued in an acquisitive society, because they enable the individual to fulfill the impulse to solve one's life problems by acquisitiveness; to contribute to the manipulation of matter; perhaps to put one over his neighbors; perhaps to live up to the prevalent image of prowess and success judged in terms of externals (such as being continually foisted on us by advertisements). Ours is a world in which identity is bond up with becoming. Ours is increasingly a world in which "external goodness" is substituted for that "inner goodness" which we all need to find in ourselves, in order to feel whole and good. In a world in which this "external goodness" is gained by acquisitiveness and incorporation at the expense of others (and often in contempt for others), in a situation in which certain groups are debarred because they belong to a certain group (like the "disadvantaged") the very processes of asserting one's identity tend inevitably to generate hatred. There is also the problem that the modern urban world is

one in which there are too few opportunities in work or leisure for the pursuit of true creative solutions, for means to make "true reparation" and to "construct something upon which to rejoice." That is, the modern world provides too little to foster a sense of identity to do with being.

The disadvantaged child feels deprived of those very goals, potentialities, and opportunities by which he may explore King Lear's question: "Who is it that can tell me who I am?" That is, from the "disadvantaged" we take in a whiff of the lack in the modern world of opportunities at large for us to work inwardly at problems of identity. We all need to make efforts to convince ourselves that we are "someone": yet it is this self-discovery for which our world (outside education) provides too little.

The Mods and Rockers fighting on Brighton beach, like the rioters elsewhere in the world, are surely uttering a protest against a society which either deprives them of capacities to fulfill themselves, or limits their scope for self-determination unfairly. They are manifesting a disease of identity. This frustration, which seems to be a widespread feature of our kind of society, is reflected in our education, and pervades the atmosphere of the "disadvantaged."

Fortunately the solution of the problem of how to teach the "disadvantaged" is both one which can help redeem the atmosphere of alienation and depression in the classroom, and is, at the same time, the most effective means to promote "practical" literacy. It is also really very simple, for it is simply to exercise the art of speaking, talking, and writing with such children in imaginative ways primarily, as a way to foster inward needs.

The English teacher needs to cease to think of his work as imparting a subject: he needs to think rather of the needs of the individuals before him

as whole beings, and how he can foster dynamics of self-realization in them through words--and of course through other imaginative media, and activities of all kinds. How this may be done may be discovered from his own subject, if he approaches it as a humanity: if he doesn't understand what "wholeness of being" means, he has ...(?) only to read Dickens, Blake, and D.H. Lawrence who were much preoccupied with this theme?

"Disadvantaged" children need first to be able to make some sense of life--and of the subjective life, primarily. They need first to find a degree of order in their experience, and to develop a sense of a good and whole self. In this, symbolism of all kinds helps them to find constructive connections and structures in their inner world. So many things in their own experience (not least that of recognizing their disadvantages) undermine all they can do in striving towards such constructive goals.

So, the English teacher needs to drop his own despair that these children may never read a whole book, may never be able to write a good letter, and may never enjoy Pride and Prejudice. He needs to approach the problem altogether the other way round: not to think "this child will never pass an exam in poetry," but rather "wouldn't it be marvelous if this child were ever to write a poem!"--or even "ever to enjoy a poem." The teacher may need to say to himself, "there is a girl who is not intellectual. She may never be able to write a thousand words. But for all that, how can I say to myself, she is in any way 'lesser'?" He may perhaps, if he thinks about it, become aware that (perhaps even better than some of his colleagues), she will be able to make some man happy, provide a good home, love her children, and will find her self-realization in such creative ways. (We can perhaps contrast with her the

intellectual mother who said of her gravely schizophrenic daughter, "I was never able to give her more than half of myself because the other half was writing a detective story.")

In the life and development of such a girl, what is the role of language and literature?

I suggest it may be to provide first, from our natural intuitive impulse to employ language poetically, a source of creative satisfactions, intimately related both to practical language needs and to the inward phantasy struggle for a sense of whole or visible identity. The effect of the small creative achievements of a child may be to help conquer the depression and alienation of being "disadvantaged"; but then (at best) to give something more. Such work can help her become more aware, more confident in her intuitive self-fulfillment. The experience of the creativeness of language can be part of the development of the creative attitude to life itself, in a context, which will, of course, at best, include opportunities for powers in other creative media, such as paint, drama, play, sport, social activities, and personal relationships. Achievements here can help a child hold his head higher--and thus be released from the feeling of being rejected, "disadvantaged" or "lesser." What first struck me about my own "disadvantaged" children was the great strength of their emotions--in hate, love, the sexual life, and even in ambition. To foster the exploration of this emotional life as a basis of confidence in one's self must be our starting point. And here the English teacher's advantage is that he is concerned with the articulate ordering of the emotions, at all levels.

What actually goes on with "disadvantaged" children in bad schools is often hidden. Sometimes it is a meaningless routine of formal and abstract exercises which mean nothing to such children. In such a situation one finds an astonishing contrast between the lively verbal culture of the child playing around the block or in the playground and the futile routine that goes on in the classroom, dead and pointless. The verbal life outside school embodies a richness of feeling and social forces: what goes on inside is often a disembodied and dreary ghost. Outside there is a vivid and energetic repartee: jest, verbal flyting, abuse, cajolery, persuasion, cynicism--language which is used in all manner of ways as an instrument, often with great economy and power--to sum up individuals, to explore forbidden areas, to control the patterns for games, and to defend the child against hate authority or from parental envy, indifference, or agression (Huck Finn!). Their gossip is full of vitality. The dialogue of child and adolescent is full of vitality. The dialogue of child and adolescent is full of poetry. By contrast, inside the school the teacher fails to draw on the remarkable linguistic energy. Instead, he plods away at trying to impose a "correctness" on the children, or to train them in a self-conscious mental management (often mismanagement) of the language from the outside by external "rules." What he fails to realize is how much they have to teach <u>him</u> about the perception of life (from which is often a rich if brutal experience), the role of language in this perception, and about language in action, too. In their own oral language, backward children employ rich modes of linguistic engagement with all kinds of desperate social situations--in defence (as by turning aside wrath by irony and wit), in entertainment, in protest, in courtship and cameraderie.

Though one's aims to redeem the predicament of the "disadvantaged," where their English is concerned, may sound lofty, as one formulates them in general, these aims amount to something simple enough in the end, as we implement them. That is, instead of resorting to our traditional textbook or "correct English," we need to begin our teaching with our children's language, their own experience, their own inward dynamics of creativity, and their search for goodness by symbolism of all kinds. We begin with their needs to explore experience by all the symbolic modes available. To this we can bring, if we can find it, the germ of our more "whole" literature--where it is direct and simple enough for them as it is in folk-song, Mark Twain, and Robert Frost.

First we need to study:

a. Children's play and lore.

b. Children's own speech.

c. The meaning of children's myths, fairy tales, taboos, irrational beliefs and phantasy (as often revealed in child psychoanalysis) and the symbolism of these.

d. The nature of such inward problems as all children have and the particular problems of the less intelligent, handicapped, unhappy, or psychically sick child.

Sources here range from the Opies, to John Bowlby and D.W. Winnicott, from Grimm and Lewis Carroll to D.H. Lawrence and Dickens--the whole literature of insight into childhood.

Equipped with insights from these studies, we need to bring our work closer to the natural energy of these children in using language--and to seek to draw on this. This means making much more of our work oral, more spontan-

eous, more dramatic, and more childish. (Less intelligent and disturbed children are--sometimes under an apparently hard shell--often very infantile still, even in adolescence.)

Then, we need to make the best use of our time by helping these children to use language symbolically, imaginatively--first to explore their inner world of feeling and perception. Such children often have rich, if strange and painful, material to draw on from their phantasy. They can be helped to become capable of giving this material in an organized form to a teacher--if they judge he is capable of receiving. This giving is an act of creativity and love which can have a considerable and constructive effect on their whole personality. (Yet here again a problem often arises that the disturbed child distrusts his constructiveness and will often try to wreck his own achievements because he fears them: things in this world are never simple!) But, in this creating and giving itself, there is an implicit high regard for human nature--and the child will sense this. This is most important. It is both the basis of their barely recognized therapy which goes on in much remedial work in teaching--a sense that "somebody cares." And in general, it is a great antidote to the depressive effect of feeling "disadvantaged," and the feeling of being rejected by society.

So, in whatever way (and it is necessary for the teacher to choose his own way), the first step is to convince the child that he <u>can</u> use language creatively--to explore himself and to explore his world. Once an achievement is gained, here the point of learning to use language is taken in at depth: it helps us to make sense of life, and then we are not at the mercy of chaos

in our thoughts or feelings. Work with a tape recorder in which talks and discussions are played back to pupils have, I find, a constructive effect: the pupils want to sound clear and audible--they are appalled to be made aware of their own inchoateness. They see that they can utter: they recognise their need to be helped to utter more clearly. Their pride when a poem or story they have written is read aloud, taped, or published causes them to swell visibly. All children are dependent on a series of constructive achievements in order to feel "good enough" and the "backward" child even more so; indeed, for him it often seems a life or death matter to be able to construct one small creative achievement.

Practical approaches we can discuss: what I want to convey here is the fundamental principle. For too long, English teaching in general has pursued fallacies even when they obviously did not work--as by flogging away at "practical exercises" or work towards "correct expression" with non-intellectual children. English has failed to draw sufficiently on the intuitive energies of the inward processes of symbolism upon which human personality and the quest for identity depend: at this level English has too much neglected the poetic.

Children, even "dull" children, are astonishingly sensitive and aware, and have complex personalities. We often forget this of a "dull" child. They only become as sane and articulate as they are because of a tremendous amount of work which has gone on in them naturally since birth, most of it by symbolism, towards wholeness and effectiveness of personality. They are, after all, not insane: and they are richly human, by contrast with say, Bruner's baboons.

In this process of becoming whole, language, from the first word "Mummy," is integral. Yet somehow, much English teaching has often missed this fundamental energy.* And with children who are slow, unendowed, or disadvantaged, the failure to engage this energy has caused much frustration and waste.

Once the teacher is able to convince the child (disadvantaged or not) that he is concerned to foster this energy, then a new relationship develops--as between individuals who face the perplexities of existence side by side, and who recognise one another's inner needs. This creative approach--a process of love--can, I am sure, be a great contribution to insight, understanding, creative living, and peace--not only, of course, with the disadvantaged. But certainly, even if we look at the matter pragmatically, it is the most effective means to give "disadvantaged" children that minimum of practical literacy which a sophisticated society demands.

*And so has music teaching. Now it is being discovered that the effect of music on less articulate and mentally deficient children (i.e., 50 to 70 IQ) is, for similar reasons, strikingly healing and "whole making": it engages with and contributes to an already dynamic process of seeking order through dream and phantasy-ordering work.

Books

Feeling and Perception in Young Children, Len Chaloner (Tavistock, 1960)

The Child, the Family and the Outside World, D.W. Winnicott (Penguin, 1965)

Roaring Boys, Edward Blishen

To Sir With Love, R.R. Braithwaite

English for the Rejected, David Holbrook (CUP, 1965)

The Keen Edge, Jack Beckett (Blackie)

The Backward Child, Sir Cyril Burt

The Lore and Language of School Children, Iona and Peter Opie (CUP)

Some Emotional Aspects of Learning, Marjorie Hourd (Heinemann)

Class Book

I've Got To Use Words, ed. David Holbrook (CUP)

The Elements of Writing about Literature[1]

It is safe to say that in the past fifty years I.A. Richards' Practical Criticism has exerted more influence on literary criticism and literary education than has any other book. Its influence, however, has come primarily from its conclusions, and its methodology has had remarkably little effect. There are several reasons for this paradox, the main one, I think, being the problem of analyzing the content of student essays. Richards' method is excellent for a small study from which generalizations about a group may be drawn; its limitations are apparent as soon as one tries to compare groups (British, American, and French students, or students who are 13 years old and 17 years old). What is lacking is a means of characterizing the typical pattern of a large group, and particularly a means of assuring a neutral and comprehensive reading of a great number of essays. That such was not Richards' purpose goes without saying, yet the methodological problems Practical Criticism raises deserve as full a treatment as his conclusions have received.

For an international study of the ways in which students, teachers, and critics in several countries and out of various traditions write about a work of literature, we have found it mandatory to treat the methodological problem first.[2] The usual classifications of criticism, such as formalist, Marxist, Aristolelian, or Freudian, proved inadequate, because they describe only a few of the many possibilities and they do not really show what a writer does or how two writers might differ in dealing with the same literary text. Such terms, moreover, are limiting in that they categorize an essay much too easily, thereby allowing the reader to dismiss it too readily. What was needed was a means by which one could identify the procedures that constitute a person's

writing about literature, and could identify them in some detail.

These procedures would be discrete operations, elements of writing about literature that an individual might combine in any number of ways in order to fashion his essay. These elements should include all the possibilities that lie open to the writer each time he confronts a literary work. Some he might ignore, some emphasize, some subordinate, as he goes about the act of reading and writing about his reading.

What evolved was a list of elements, which, we have found, are capable of defining the statements,[3] paragraphs, and essays of students, teachers, and critics in the United States, Great Britain, Germany, and Belgium. A team of readers can, after brief training, assign an element to every statement in an essay with a remarkably high degree of consistency. A figure, showing the percentage of sentences in an essay devoted to each element, gives an accurate, albeit bland, picture of an essay, and this percentage, incorporated into a group mean can give a more accurate picture of a large number of students than could a subjective description. The accuracy comes, I think, from the fact that the elements describe process more than they do content, so that the reader is not seduced by what the student says in his interpretation of a work, for example, into considering the rightness or wrongness of the interpretaion. Rather, the reader is forced to concentrate on how the student makes his interpretation. Certainly the question of rightness and wrongness is the concern of the teacher, but even a misinterpretation can best be corrected if the teacher knows the process by which it was derived. This idea is Richards' great contribution to the theory of this study.

At this point, the reader might best serve himself by glancing at the table of elements (Appendix A),[4] and familiarizing himself with their general outline, for what follows is first a general and then a detailed description of the elements. Before becoming lost in the maze, it is, I think, wise to have an aerial view.

I

The Categories

The first problem in our deliberations was that of how best to group the elements. Student essays, teacher questionnaires, and letters from critics who were asked to sketch out a "grammar" of the possible approaches to a given literary work, showed us that generalizations such as Aristotelian, mimetic, expressive, formal, organic, proved a blind alley. The reason is that they usually deal with the work as it is produced not as it is read, with aesthetic theory rather than with the practice of people writing about the literary work. An examination of the responses showed us that the best division might be one based on the postures the writer takes towards the work, for, as we came to see, we were dealing with the relationships between the writer[5] (and his world) and the text (and literature). Four general relationships seem to exist: the direct interaction of writer and work, the objective viewing of the work by the writer, the relating of the work to the writer's world, and the judging of the work by the writer.

<u>Engagement-involvement</u>, the first category, defines the various ways by which the writer declares his surrender to the literary work, by which he informs his reader of the ways in which he has experienced the work or its various aspects. Often, Engagement-involvement is the object of pedogogical disdain,

since it can be highly subjective and unassailable by logic or even persuasion. Yet much excellent criticism can evolve from the writer's attempt to discuss his involvement with the work or his private reaction to it.

The second category, perception, is almost self-explanatory: it encompasses the ways in which a person looks at the work as an object distinct from himself and, except that it is the product of an author about whom the writer might have knowledge, separate from his consideration of the world around him. This perception is analytic, synthetic, or classificatory. In being all of these, it is both inductive, looking at the parts of the work or their order and relationship, and deductive, placing the work in the context of the writer's knowledge about literature or the author. Perception, then, is of the work either in isolation or embedded in that larger structure called literature. If the perception is of the work in isolation, it may be either of the work as a self-enclosed entity or as the product of a craftsman. Thus, the writer may or may not refer to "the author" in talking about imagery or structure, for example, and yet be doing the same thing as far as the elements are concerned. It seems a needless duplication to have two sets of parallel elements, one referring to such statements as "The work has a tripartite structure," the other to such statements as "The author has created a tripartite structure." Although it is interesting to distinguish between the two statements, one is never sure whether the difference is a real distinction between two acts of perception or merely the result of a rhetorical shibboleth. It seems more productive to beg the question.

Once the writer has established the "otherness" of the work--that the work exists apart from the writer's experience of it--, he may seek to connect it to

the world he knows. Such a process we have called interpretation, the attempt to find meaning in the work, to generalize about it, to draw inferences from it, to find analogues to it in the world. These analogues are more often brought to the work from the world and resemble Richards' "stock response." The work is seen not as a literary event, or not purely as a literary event, but as an heterocosm that can be related to the world around the writer. His interpretation can be either of the form or of the content. If it is of the latter, interpretation can range from the inferred summary, through the stages of viewing the work as an imitation of life and of viewing it as a distillation of reality, to the stage of viewing it as the author's judgment of the world (Perhaps the writer may use the work as the means for the writer's judgment).

Evaluation, the last category, encompasses the statements about why the writer "likes" the work (or dislikes it) and why he thinks it good or bad. His judgment is derived from a personal or objective criterion, and it is the criteria that define the elements. The order of elements in the category roughly parallels that in the other categories, for one's evaluation of a work is based on one's engagement-involvement, perception, or interpretation.

The four categories exist as the general framework of the elements, but they exist in no particular order of logic, psychology, or critical theory. In any essay and even in a writer's thought, any category may precede an other. That is to say, one's engagement in a work may precede or follow from one's analytic perception or interpretation; one's judgment of a work may be instantaneous or may result from a rigid examination of the text. Further, a very good essay on a literary work may be devoted to one category or even a subcategory such as tone, the writer's impressions, or the derivation of symbols.

This is not to say that the essay would be a complete treatment of the work by the writer, but that it would be rhetorically effective and coherent.

II

The Elements

Before defining each of the elements, I should like to make a few general notes. First, each has been couched in language that aims at precision and neutrality. The terms are technical only in such places where it seems necessary. Second, some of the general headings (those designated by capital letters) are not in themselves elements but groupings of elements. A glance at the code list of elements (Appendix A) will show that they are occasionally there included to cover the often unspecific statements of students. Third, many of the elements imply their negation. A writer who mentions the absence of imagery is, for purposes of this study, discussing imagery.

Fourth, some of the elements appear more specific than others: diction, for instance, is not broken into etymology and semantics, but metaphor is given a separate listing. This apparent disorder results from the fact that we have given separate element headings to those matters which occur frequently enough in a piece of writing to demand their separation from the next more inclusive element. Metaphor and irony are two such; other rhetorical and literary devices receive scattered attention from most writers. Certainly each element could be atomized, but for the practical purposes of analysis and teaching such an operation is unnecessary. Granted, the elements are not adequate to a book like Davie's Articulate Energy, which delves into various aspects of poetic syntax, or Maud Bodkin's Archetypal Patterns in English Poetry, but they need

not be, for the analysis of this sort of work is not the aim of the elements. Anyone is free to subdivide the elements further. The divisions of the elements, finally, are my own. The groupings result from much discussion and much shuffling. The order, and even the existence, of some of the elements has been subjected to criticism and has now evolved into a series of groupings which are, I think, logical and defensible although, like any ordering, arbitrary.

The Elements of Engagement-Involvement

IA Reaction to Form is the expression of the writer's reaction to the way a work is written, as opposed to the content of the work. In critical terms, this often appears as impressionistic criticism, the attempt to transmute the received work of art into another work of art.

IA1 Re-creation of the effect of the work often takes the form of metaphor; the writer seeks a personal, or occasionally an impersonal, analogue for a character, a line, or even the work as a whole. An example might be, "The poem is like a piece of shimmering glass," or "The girl is brown, all the others are vivid greens."

IA2 Word associations constitute a minor form of this type of re-creation, one in which the writer tells of his associations with a particular word. Often, the writer can be led by such associations to a bias towards or against the work.

IA3 Retelling the work in a form different from the author's, may be second-guessing, it may be the result of an internalizing of the work, or it may stem from dissatisfaction. It is not a judgment of the work itself but of the writer's experience with the work.

IB Reaction to content is the writer's expression of reaction to the world of the work as if that world were not fictional.

IB1 Moral reaction to the characters or incidents in the work is the most specific form of reaction, as well as the most wide-spread. It can range from expression of simple like or dislike to an argued moral critique of the character which would rest on an interpretive analysis (IIIA4), but the critique is the writer's not the author's or what the writer conceives to be the author's.

IB2 Conjecture stems from a refusal to accept the work as a phenomenon. The writer guesses about the past or the future; worries whether Hamlet will go to heaven, or what Lady Macbeth's childhood was. It is generally not based on the information in the text, but on knowledge of the world at large. It differs from the interpretive inference (IIIA3) in this respect. The argument about Hamlet's future is based on belief in the Christian order and is really an argument about justifiable homicide. The discussion about Lady Macbeth might be a Freudian discussion based on the evidence of one sleep-walk. Opposed to this would be the interpretive inference about Hamlet's education given the fact of his educational background and the fact that he appears to be using it in his soliloquies. A similar interpretive inference would be one about Macbeth's relationship to his wife, one garnered from their conversation. The difference between the two is that the interpretive inferences stay as much as possible within the confines of the text, conjecture strays beyond those limits.

IB3 Identification of the writer with the work is the expression of the vicarious experience. The writer might say "I felt I was there" or otherwise express his submission to the world of the work.

IB3a The Relation of incidents to those in the writer's life is a form of identification, which often leads to IB3b, the writer's autobiographical statement.

IB3b The autobiographical statement is, in a sense, a digression, but the writer often uses it as the basis for a comment on the reality of the work to him.

The Elements of Perception

IIA The Perception of parts may, perhaps, be termed literary analysis. It includes most of the objective analytic statements. Certain interpretive statements are also of parts, but they are not distinctly analytic in that the writer bases his statements on his knowledge of the world outside of the work. The tangency of perceptual and interpretive analysis occurs in the attempt to deal with symbol and symbolic form, metaphor, irony, and character.

IIA1[6] The perception of the language of a work is perception of the linguistic as opposed to the rhetorical aspects of the work. Generally, the writer is regarding the purely formal aspects of the work without regard to content save for semantic problems.

IIA1a Grammar and typography include the perception of odd devices of punctuation or printing, grammatical variation from a norm, and such matters as tense or mood of verbs.

IIA1b Syntactic and rhythmic patterns include both the formal patterns of meter and rhyme and the less formal patterns of cadence in prose, ordering of sentences and paragraphs, phonetic patterns, and other stylistic devices involving the linguistic fact.

IIA1c Diction involves the perception both of word choice, and of semantic ambiguity. The writer is dealing with the author's choice of words, not as they affect his attitude towards the work, but as they affect his understanding of it.

IIA2 Literary devices might be considered part of language, but it seems that because they consist simultaneously of language and the referents of language, they should be isolated. They are also separated from the elements of IIB in that those elements describe the writer's discussion of literary devices in the context of the work as a whole; these describe the writer's identification of the device and his discussion of it in itself.

IIA2a Rhetorical devices include the traditional figures except metaphor (below). As was mentioned earlier, a statement given this classification is one in which the writer points out the device and explains it but does not relate it to the work as a whole.

IIA2a(1) Metaphor and simile includes any discussion of metaphor as a device, but not those statements in which the writer discusses "implied" or submerged metaphors. Although for schematic consistency metaphor might be included under the general heading, it is separate because so much writing about literature deals with metaphor that the tendency of an essay might be lost were the statements or paragraphs to be treated as discussion of rhetorical devices.

IIA2b Imagery refers to the writer's discussion of references to a particular milieu, be the reference single or repeated. It is not strictly a rhetorical device. The complementary interpretive statement is of course the derivation of symbols (IIIA2d).

IIA2c Larger literary devices includes dialogue, description, narration, melodrama and those others that are not definitive of a genre but which describe parts of a work.

IIA2c(1) For the same reasons as for metaphor, Irony is separated from "Larger literary devices," and refers to the pointing out of verbal incongruences. It is debatable whether any irony is perceived, whether all is interpreted, but I think a distinction may be made between a statement about obvious disparities as in Swift's Modest Proposal and a Popean couplet and those disparities which the writer must infer from only one given fact. The interpreted irony (IIIA2c) is that based on the writer's suspicion of the author, not on the conflict between values both of which are explicitly stated by the author.

IIA2d The term conventional symbols refers to the perception of the common symbolic referents of a culture that where they appear in that culture's literature cannot be taken as anything but symbolic. The perception of these seems close to interpretation, but one can distinguish the two as follows: Blake's Lamb, in "Little Lamb Who Made Thee," cannot but be identified with Christ and the Christian: his Tyger, however, is a tiger and although it can be interpreted as symbolic of divine power, or Christ, or truth, such interpretation

must be supported by reference to the Blakean Cosmos, not to the Christian tradition.

IIA3 Content obviously includes the people, places, and actions of the literary work whether they be obvious as in a narrative or a drama or somewhat obscure as in a lyric or meditative work.

IIA3a The action of a work refers to the writer's perception of the events of the work as the author has presented them and without any perception of their structure or order. The writer may quote, paraphrase, or summarize the action.

IIA3b The element of character identification and description refers simply to the statements in which the writer tells who the characters are and describes them in the same terms in which they were presented. When the writer ascribes motives or seeks to analyze the character in psychological terms other than those given by the author, then he is interpreting the character (IIIA4). Character identification refers also to the identification of speaker and audience, be they actually defined as in a dramatic monologue or less clearly so as in the pastoral elegy.

IIA3c Character relationships includes the discussion of static relationships between characters, either those of blood or marriage or those of stance or attitude. When the writer describes those relationships as changing or dynamic, then he is probably referring to action or plot.

IIA3d Setting or milieu refers to the writer's perception of locale either in itself or in relation to the characters or action.

IIB The term Perception of the Whole is perhaps loose in that it includes elements which define statements that may not refer to the total work. The writer may, of course, refer to chapters or stanzas or even paragraphs, but the defining term seems clearer than such terms as "perception of relations," "complex perception" or "synthetic perception." These are perhaps precious terms, and terms which are less inclusive of the diverse elements that have been gathered. Certainly perception of the whole is a complex act, but it seems to take three general forms: the perception of relationships, the perception of structure, and the perception of tone and point-of-view. All other discussion of the whole work is classificatory, interpretive, evaluative, or bespeaking engagement-involvement.

IIB1 Rhetoric of the work is the term we have chosen for all those statements which deal with the verbal or dramatic means of presenting the work to the writer. The writer's perception of the rhetoric involves his relating means to ends.

IIB1a When the writer relates the rhetorical parts to the rhetorical whole, he is discussing one of these means, the author's use of detail, be it linguistic or rhetorical, and the place of that detail in the context of the whole work or the relation of that detail to other details.

IIB1b If the writer goes beyond the actions described in IIB1a, to show the relation of these details to the meaning of the work as he has seen or interpreted it, he is then relating technique to meaning or effect. It is this element that describes the act of relating form to content.

IIB1c The discussion of presentational elements has specific reference to drama and is perhaps the only element that is tied to one genre. It refers to the writer's discussion of the spectacle of the work rather than to its strictly literary nature.

IIB2 The perception of structure is virtually self-explanatory in that it refers to those statements in which the writer describes the order of the work. He may, however, describe it in one of three ways.

IIB2a Plot or structure refers to the ordering of actions or of characters as they act, not simply the actions or characters in themselves. It can be argued that what I am calling the perception of structure is really interpretive in that the writer is superimposing an order (as he may be superimposing a Gestalt--IIB2b), but I think that a distinction can be made between the structure a writer sees in the text and an anagogic pattern he may use as a Procrustean bed (the latter would be generic classification or one of the forms of typological interpretation). The former has reference only to the text, the latter take their origin from some pattern that the writer abstracts from other literary or non-literary experiences.

IIB2b The writer's description of Gestalt is the act by which he attempts to describe or characterize the whole work, often in terms of a metaphor from another medium ("it is circular," "it is a rondo").

IIB2c Allegorical structure refers to the writer's description of those works like the beast fables or Pilgrim's Progress in which the allegorical level is readily available and overtly signalled. Many works signal an allegorical reading although the exact parallels

are subject to debate. In such a case, like that of Kafka, the writer's observation of the allegorical nature of the work would be given this classification; the writer's particular allegory, be it political, psychological, or archetypal, would be an act of interpretation.

IIB3 Tone is the most general term for those elements that describe the writer's discussion of tone, mood, pace, and point-of-view. The first three of these it may seem are less the expression of the writer's perception than of his subjective impression. Critics have long maintained, however, the existence of these qualities as objective phenomena and support their assertions about the tone of a work by reference to language and literary device.

IIB3a Description of tone is in part the writer's establishing of the author's (or his speaker's) emotional attitude towards the material or towards the audience. The writer seeks to define an emotional state objectively.

IIB3b Mood differs from tone by referring to effect: not merely the effect on the individual writer, but that on the writer as a member of a public. In this sense, he seeks to objectify himself, to see himself as an essential audience, and to define the mood in terms of this essential audience.

IIB3c The discussion of pace, like that of mood, is the discussion of the effect of the work but here as discourse, something that moves from beginning to end.

IIB3d Point-of-view is the literary (here both emotional and intellectual) vantage point of the author. One is tempted to say that point-of-view is intellectual attitude, but such a term is not quite sufficient. Mask refers, of course to the literary use by the author of his speaker and operates on the assumption that the two are different entities.

IIB3e The term orientation applies to those statements which describe the perception in the work or of the author. A writer, for instance, may refer to the fact that an author works primarily in terms of the visual world. The orientation the writer is describing is the sum of the work's diction or of imagery.

IIB3e(1) Image Patterns refers simply to the writer's discussion of recurrent images (IIA2b) or combination of images. Such discussion may lead to a discussion of orientation.

IIC Literary classification refers to those acts which show the writer to be seeing the work either as a part of a larger entity called literature or as the product of an individual who lived, wrote, and thought at a specific time. Classification is, I think, different from interpretation, although in both cases the writer is making connections between the individual work and other known entities, because when the writer is classifying, he is doing so in the specific context of his knowledge of literary facts not in the more general context of his conceptions of the world in which he lives.

IIC1 Generic classification refers to the writer's categorizing the work by genre or type. It also refers to the typing of parts of the work or of marking similarities and differences between the work and other works.

IIC2 Different from generic classification is traditional classification which locates the work as a point on a literary continuum, not simply as a member of a species. The writer, of course, may go on to show when the work deviates from the tradition.

IIC3 This group of elements describes the various ways by which the writer sees the work in the context of biography or of history, particularly cultural and intellectual history. By this I mean not that he is talking about the work but about its production. In a sense, he is writing more about the author than about the work itself, for, when he is writing about the latter, he is generally making interpretive assertions.

IIC3a Classification of the work in the context of the author's other works is the placement within a canon, and the relationship between works (or parts of works) in that canon.

IIC3a(1) Classification of the work may turn into the act of textual discussion, with assertions as to what a word should be.

IIC3b Biographical classification refers to all statements in which the writer relates the work or its parts to the author's life.

IIC3c Intentional classification refers to any discussion of the author's avowed intention or inferred purpose and its relation to the work (cf. Wimsatt and Beardsley, "The Intentional Fallacy" in The Verbal Iron).

IIC3d This element is a bit broader than the three preceding, for the classification is in terms of the historical setting of the composition of the work (not the setting in the work). The writer may relate the work to events at the time of the work's creation or to reactions to those events.

IIC3e This element is similar to the preceding but is a classification in terms of intellectual history, the history of ideas, or a philosophic or religious outlook held by the author.

The Elements of Interpretation

These elements are divided into two groups, the first of which contains elements referring to those operations in which the writer relates parts of the work to his conception or knowledge of the world. These are ways by which he invests meaning in the work; the second group contains those elements which then define the type of meaning the writer has found. It may be that in a single paragraph, and possibly in a single statement, both the ways and the types will occur, but most readers seem to be able to decide which of the two has received the greater emphasis (generally emphasis can be determined through scanning the writer's predication).

IIIA Interpretation of parts we have used as a general term rather than "tactics of interpretation" or "means of interpretation" because although the last two are accurate enough, the first seems most inclusive. Its corresponding term Interpretation of the whole is slightly misleading because the writer may use one of these elements

in referring to only a chapter or stanza, yet he more often discusses the work as a whole.

IIIA1 The interpretation of a passage as key to the meaning of the whole work is most clearly a tactic, for it must be followed by some element of IIIB. It is, then one of the few truly dependent elements.

IIIA2 Interpretation of style refers to those statements in which the writer ascribes meaning to a stylistic device, often to describe the psychological state of the person who would use such a device, or to relate that device to a particular weltanschauung.

IIIA2a When the writer derives symbolic value from stylistic devices he is in part relating form to content, but he is doing more: he is saying the form has content (cf. inter alia, Suzanne Langer, Philosophy in a New Key). This element is close to rhetorical analysis on the one hand and to impressionism on the other. Its differences from those two can best be delineated by an example of metrical analysis. To say that the sound of a line echoes the sense is to speak of its rhetoric; to say that the sound is happy is to give one's impression of the line, to say that the line's sound typifies the despair of the speaker is to give it symbolic value. The first is a statement of relationship, the second of effect, and the third of meaning.

III2b Inferred metaphor differs from perceived metaphor--IIA2a(1)--in that it refers to the writer's statement that a part of the work (or the work) is the vehicle of a metaphor the tenor of which is not presented in the work (these terms come from I.A. Richards, The Philosophy of Rhetoric).

III2c Inferred irony has also been discussed; it refers to the writer's taking a part of the work to mean other than what it says based on evidence which gives only the statement. It also refers to most statements which deal with thematic ironies (e.g. cosmic irony).

IIIA2d The derivation of specific symbols, too has already been defined (IIA2d) as that act by which the writer invests some object, image, or person with typological significance, which is not the traditional significance of the culture from which the work came.

IIIA3 Inference about the past or present in the work has been mentioned in the discussion of conjecture. It may be used to describe those statements in which the writer does not move beyond the facts given in the text.

IIIA4 Character analysis refers to all those statements in which the writer discusses motivation or makes generalizations about the character (without editorializing), or in any way moves beyond description. One might say that it refers to statements in which the writer relates the character to his observations about human nature--not to himself, to people he knows, or to personal standards.

IIIB Interpretation of the whole is divided into three parts, each one of which is subdivided into elements which are complementary. Varying from the practice so far, I shall define the elements of IIIB1, and then speak of IIIB2 and IIIB3 only in terms of their differences from IIIB1. This method will be, I trust, less tedious for the reader.

IIIB1 Mimetic interpretation, refers to those modes of interpretation in which the writer sees the work as a mirror of the world either generally or in one of six specific ways. In effect, the writer says, "This is the way the world is." He sees the work as an heterocosm, another world to be connected to the one he knows either by experience or by reading.

IIIB1a If a writer engages in psychological mimetic interpretation, he is positing that the work mirrors the mind of man or of a group, and sees any conflict in the work as a mental one. As far as the elements are concerned, the particular psychological scheme is unimportant.

IIIB1b The social mimetic interpretation is one which refers to a world seen as the interaction of types of people, classes, groups or cultures, and of the individual and one of these social forces.

IIIB1c Difference from the preceding element is the political mimetic interpretation, in which the interaction is of political forces, nations, or ideologies. It also includes the interpretation which deals with an individual and the kind of state in which he lives.

IIIB1d The historical mimetic interpretation refers to a world seen at a specific time in the past.

IIIB1e Ethical or Theological mimetic interpretation perhaps seems a strange yoking; yet we have found that they appear in close conjunction. The writer sees the world and the work as made up of moral forces or positions, and he often shades these off into theological forces. The work, he says, imitates ethical or theological dilemmas.

IIIB1f Seemingly redundant, the aesthetic mimetic interpretation is one in which the writer says the work of art is imitating or talking about the way artists work. It is perhaps a rather special interpretative mode, but it does occur. An aesthetic interpretation would also be one that discusses the fact that the work has meaning as an aesthetic experiment. This is an interpretation which might follow from a classification of the work (or a failure to classify it). An example would be an interpretation of Coleridge's conversation poems as an experiment in providing an apposite form for associationist ideas. Such an interpretation is a complex interpretation of both form and content in aesthetic terms.

IIIB2 The term typological interpretation is used for all interpretive statements imputing that the work is not simply a mirror, but a presentation of a highly generalized or abstract pattern of the world. The writer says not "This is the way things are," but "This is typical of a certain class of things." The work becomes metaphoric, symbolic, or allegorical in presenting a particular pattern of existence. One of the simpler distinctions between mimetic and typological interpretations is that between the articles a and the. The former is often an index of the mimetic, the latter of the typological. "The work shows a struggle between an intelligent man and an ignorant child" would be mimetic; "The work shows the struggle between the intelligent man and the ignorant child" is typifying the work and is close to, "The work shows the struggle between intelligence and ignorance." The patterns may be those of psychology (IIIB2a), social forces (IIIB2b), politics (IIIB2c),

ethics or theology (IIIB2f) or aesthetics (IIIB2g).

IIIB2d Historical typological interpretation refers less to discrete historical events than to patterns like the fall of empires or the frontier.

IIIB2e If a writer undertakes a philosophical typological interpretation, he is apt to see the work as dealing with a particular philosophic system, or with characters as representing the parts of philosophic problem.

IIIB2h The archetypal typological interpretation is necessarily one in which the writer sees the work as symbolic or allegorical with respect to some recurrent pattern such as fertility, the harvest, or the death of the god.

IIIB3 Hortatory interpretation seems a pejorative term, but is not meant as such. The writer sees the work as a statement of what should be and sees the author as overtly or covertly hortatory. It, of course, applies to those interpretations that see the author as critical of what is. The points of reference after such an interpretation lie in psychology (IIIB3a), social forces (IIIB3b), politics (IIIB3c), history (IIIB3d), ethics or theology (IIIB3e), philosophy (IIIB3f), and aesthetics (IIIB3g).

The Elements of Evaluation

These elements are cast in the form of criteria, either for a subjective or objective appraisal of the work.

IVA Affective evaluation uses the criterion of emotional appeal. Either the work succeeds or fails in moving the writer, or in presenting its dominant emotion with sufficient intensity.

IVB Formal evaluation uses the criterion of aesthetic evaluation. The work may or may not fulfill its function, succeed or not to use all of its parts coherently like a good ballet. Often the untrained writer will say that he does not "like the looks" of the work; this, too, expresses a formal criterion, albeit weakly.

IVC Rhetorical evaluation uses the criterion of effective use of form by adequacy of parts to the whole as perceived or interpreted.

IVD Generic evaluation uses as its criterion the abstract notion of genre. A simple example is the writer who says, "It's a bad poem; it does not rhyme."

IVE Traditional evaluation uses a criterion akin to that of genre, but less rigid; it judges the work according to the history of its type in form or content. Its criterion, then, is flexible, since tradition is, within limits, continually modified.

IVF Intentional evaluation uses the criterion of the author's expressed or inferred intention.

IVG Mimetic plausibility is the criterion of surface credibility, or, on another level, of the adequacy of the author's vision of life when compared with the writer's vision.

IVH Thematic importance is the criterion of seriousness. It asks of the work that it have an import equal to the writer's set of values. It differs from IVG in that it asks, "Does the author think of life

as I do (or as most do), or as authors ought to?" And IVG asks, "Does the author represent a world in which I can believe?"

IVI Symbolic plausibility is the criterion of congruence of patterns. It asks of the work that its abstraction of the world accord with the writer's abstraction. This criterion might also be one of the rhetoric of symbols: the writer might see the work as reaching for a symbolic structure and succeeding or failing in achieving it.

IVJ Moral acceptability is the criterion of lessons. "Does the work teach what I consider morally correct?" asks the writer, not (as in IVH) "what I consider important."

IVK Multifariousness is the criterion of levels. The writer asks of literature that it be interpreted in many ways and judges the work accordingly.

III

Summary and Implications

Like any table of elements, this one is only nearly complete; content analysis of more essays may show, for instance, that there is another type of mimetic interpretation, although at this moment I cannot guess what it is. There also may be need for more elements in the groups we have called miscellaneous (Appendix A), elements referring to statements that are only peripherally about the literary work. We have already included code numbers for: the divergent response, that which refers to anything else rather than to the work itself; the rhetorical filler (e.g. "Now I am going to write about this work.");

the reference to other writers on literature; the digression, which often follows a classificatory statement and dilates on the genre or the author, for instance, before returning to the work itself; and the unclassifiable statement--one that the reader simply cannot understand.[8]

Despite these possible revisions, the elements, I think, are ready to do their jobs, the first of which is to provide a basis for content analysis of student essays, the second to aid the teacher. We have already shown that they can work, and in what ways they might work. The fruits of our first trial analysis have been published elsewhere,[9] and I need not go into them here, other than to make a remark on method. The content analysis, in which statements were coded by element and then the percentage of all the statements by a writer devoted to a particular element was recorded, did reveal significant differences between countries, between ages in a country, between ability groups, and, in one country, between sexes. An obvious indication of such data is that teaching about literature has an effect on the writer.

At the present moment, we are testing the practicability of creating a measure which would give substantially the same results as content analysis without the cost. There are serious questions as to whether such could be done, the main one being that if an element is presented to a student he may opt for it even though it would not have occurred to him. We do know, that for a large study, any such measure must be supplemented by free response material.

Certainly any small study would be best served by relying totally on the student essay. Here the error is in the scoring not the instrument, and scoring error can be reduced by discussion among readers, by rechecking of

statements that receive two divergent classifications. For our first try, I should mention, we had little or no discussion after the two-day practice session, and the reader agreement was amazingly high, about 90% of the statements received similar classification from two of the three readers and about 60% from all three. Few of the differences were outside of a sub-category, fewer outside a category. The differences were most often about two-part statements wherein the writer made a change of course. Similar success obtained in the socring of essays (about 90% received similar scores from two readers), but there was little success in the scoring of paragraphs. The reader's conversation has convinced us that this lack of agreement comes from the fact that few readers or writers have a clear-cut idea of the rhetoric of the paragraph, so that the centrnl tendency of a paragraph is often obscure.

The main value of content analysis as opposed to an objective instrument, needless to say, is that the reader is much more sure of a free response being free of the influence of a test-maker and the test situation. The writer who is asked to read a work and "discuss" it is thrown on his own and has recourse only to what he thinks, or has been taught to think, is the way to approach a literary work.

What, then, of the implications for the teacher? I believe that there are many. First, if, as Northrop Frye says, "the difficulty in 'teaching literature' arises from the fact that it cannot be done: the criticism of literature is all that can be directly taught,"[10] the elements can be used to teach the student what he can say about a literary work. I have not used the term criticism heretofore, for much writing about literature is not criticism. With the aid of the elements, the teacher, however, can show the student what criticism

is, and not bind him to any particular critical allegiance. The elements also serve the teacher as a diagnostic tool; knowing what a student does is the first move in leading him to do what the teacher wants him to do. If the student can write of nothing but his involvement with a literary work, he should not be scolded but should be led to understand the bases for his involvement. This would lead him to perception, interpretation, and evaluation.

This last statement, however, does not indicate that, to my mind, the four categories exist in any hierarchy. As a writer or as a teacher, one can start with any one of the categories, but as one proceeds through a work or a lesson, one soon finds the interrelationships between the four. Criticism may include only two--perception and evaluation--but the other two are present, if only tangentially. A teacher must, I think, explore all four with a class, and must show his students the values and implications of each category. Further, he can show them how a work can influence a student's response, how it can make the student perceive it in a certain way, interpret it in a certain way, perhaps even make the student alter his criteria.

By saying that there were interrelationships between elements, I by no means wish to imply that there are interdependencies. Certainly there are few between categories in the sense that they are mutually contingent. The old teacher's direction, "analyze and interpret," calls, I think for two essays; one in perception both of parts and of the whole, and one in interpretation. The second may be buttressed by the first; indeed it generally must be, but the first certainly does not call for the second.

What interrelationships there are exist in a framework of rhetoric and composition, not in one of literary criticism. Given, for instance, a particular element which the writer wishes to make the basis of his essay, certain

elements would produce better support than would others. A formal evaluation would profit more by a discussion of structure than by one of the historical background of the work. That might do well for an essay offering a hortatory historical interpretation. The reverse, however, is not true; a discussion of structure does not necessarily gain by an evaluation nor an essay on historical background by interpretation.

The teacher I think, can use the elements to show the student what is relevant to a particular rhetorical end, and he can develop in the student a sense that what he writes is not definitive for it has not covered all the avenues of approach to a work of literature. The study of literature is variety, but variety within limits prescribed by the literary work and by the "literary event." It is variety which contains an order and which can contain a field of study. It is variety, finally, which can make the study of literature definite but not final and a discipline but not a strait-jacket.

Footnotes

1. A brief version of this paper appeared as an interim report of the Horace Mann-Lincoln Institute of School Experimentation, New York, 1965.
2. This study is a project of the Horace Mann-Lincoln Institute of Teachers College, directed by A.W. Foshay. We are grateful for the interest, assistance, and criticism of Father Walter Ong, S.J., Professors Josephine Miles, Marshall McLuhan, Wilbur Scott, Lewis Leary, Robert Gorham Davis, Barry Ulanov, Stanley Edgar Hyman, Richard P. Adams, Arlin Turner, Albert Hofstadter, Roy Harvey Pearce, among many others. We are also grateful to the countless teachers and students whose work provided a constant check on ours.

3. We have used the term statement, because for our purposes it is more precise than any other we have found. A statement, for our purposes, is roughly equivalent to a main clause or predication. For reliable scoring, an arbiter marked each essay off into numbered statements, and all readers abided by the arbiter's decision. Similarly, the arbiter marked the essays into paragraphs, which roughly coincided with the indentions on the student's paper, or, if the paper was in outline form, into the major divisions of the outline. The system has proved generally manageable.
4. Each of the categories contains an element following the general heading and marked by a parenthesis. This is the element for those statements which cite the writer's stance or his criteria.
5. For consistency, writer refers to the writer of an essay about a literary work, author to the author of the literary work, and reader to the person scoring the essay.
6. Many of the elements in category II are listed not by the action of the perceiver but by the thing perceived. This is done for the sake of clarity and ease.
7. Note that there are two parenthetical elements: the first referring to the writer's interpretive stance, the second to his description of the world or of his conception of the world to which he is going to relate the work.
8. A nice example of this statement is "The content does a great deal to enhance the subject matter" (from an American student).

9. Alan C. Purves, "An Examination of the Varieties of Criticism," College Composition and Communication, XVII (May 1966), 94-100.

10. Anatomy of Criticism, Princeton, Princeton University Press, 1957, p.11.

APPENDIX A

Summary of Elements of Writing about Literature

I Engagement-involvement
(Citation of stance)[4]

A. Reaction to Form

1. Recreation of effect or impression of the work or a part
2. Word associations
3. Retelling of work from the writer's[5] point of view

B. Reaction to Content

1. Moral reaction to characters of incidents
2. Conjecture
3. Identification of writer with work
   a. Relation of incidents to those in the writer's life
   b. Autobiographical statements

II Perception
(Citation of Perceptual stance)

A. Perception or analysis of parts

1. Language
   a. Grammar and typography
   b. Syntactic and rhythmic patterns
   c. Diction

2. Literary devices
   a. Rhetorical devices
      (1) Metaphor & simile
   b. Imagery
   c. Larger literary devices
      (1) Irony
   d. Conventional symbols

3. Content
   a. Action paraphrased or summarized
   b. Character identification and description (including narrator or speaker and implied audience)
   c. Character relationships
   d. Setting or milieu

B. Perception of the whole

1. Rhetoric of the work
   a. Relation of rhetorical parts to the rhetorical whole
   b. Relation of technique to meaning or effect
   c. Presentational elements (drama)

2. Structure of the work
   a. Plot or structure
   b. Gestalt
   c. Allegorical structure

3. Tone
   a. Description of author's or speaker's tone
   b. Mood of the work
   c. Pace of the work
   d. Mask or point-of-view
   e. Orientation
      (1) Image patterns

C. Literary classification (of whole work or parts)

1. Generic classification
2. Traditional classification
3. Contextual classification
   a. With author's other works
      (1) establishment of text
   b. Biographical
   c. Intentional
   d. Historical
   e. Intellectual

III Interpretation
(Citation of interpretive stance)
(Description of interpretive context)

A. Interpretation of parts

1. Interpretation of a passage as key to the meaning of the whole work
2. Interpretation of style or literary devices
   a. derivation of symbolic value from stylistic devices
   b. inferred metaphor
   c. inferred irony
   d. derivation of specific symbols

3. Inference about past or present in work
4. Character analysis

B. Interpretation of the whole

1. Mimetic
   a. Psychological
   b. Social
   c. Political
   d. Historical
   e. Ethical or Theological
   f. Aesthetic

2. Typological
   a. Psychological
   b. Social
   c. Political
   d. Historical
   e. Philosophical
   f. Ethical-Theological
   g. Aesthetic
   h. Archetypal

3. Hortatory
   a. Psychological
   b. Social
   c. Political
   d. Historical
   e. Ethical or theological
   f. Philosophical
   g. Aesthetic

IV Evaluation
(Citation of criteria)

A. Affective
B. Formal
C. Rhetorical
D. Generic
E. Traditional
F. Intentional
G. Mimetic Plausibility
H. Thematic Sufficiency
I. Symbolic plausibility or coherence
J. Moral acceptability
K. Multifariousness

APPENDIX B

CODE List of Elements

/100/ ENGAGEMENT

101 Engagement unspecified

102 Citation of stance

112 Recreation of effect or impression

113 Word associations

114 Redaction

121 Moral reaction

122 Conjecture

123 Reader's identification

124 Relation of incidents to reader's life

125 Autobiography of reader

/200/ PERCEPTION

201 Perception unspecified

202 Citation of perceptual stance

203 Reading comprehension

210 Style unspecified

211 Language unspecified

212 Grammar and typography

213 Syntactic and rhythmic patterns

214 Diction

215 Rhetorical devices

216 Metaphor

217 Imagery

218 Larger literary devices

219 Irony

220 Conventional symbols

231 Action paraphrased or quoted

232 Action summarized

233 Character description

234 Character relationships

235 Setting

241 Relation of parts to whole

242 Relation of technique to meaning

243 Presentational elements (drama)

251 Plot or structure

252 Gestalt

253 Allegorical structure

261 Establishment of tone

262 Mood of the work

263 Pace of the work

264 Mask or point of view

265 Orientation

266 Image Patterns

271 Generic classification

272 Traditional classification

281 Context - Author's canon
282 - Establishing Text
283 - Biographical
284 - Intentional
285 - Historical
286 - Intellectual

/300/ INTERPRETATION

301 Interpretation unspecified
302 Citation of interpretive stance
305 Description of interpretive context
311 Passage as key
312 Interpretation of style
313 Symbolic value in literary device
314 Inferred metaphor
315 Inferred irony
316 Derivation of specific symbols
321 Inference about past or present action
322 Character analysis
330 Mimetic unspecified
331 - psychological
332 - social
333 - political
334 - historical
335 - ethical-theological
336 - aesthetic
340 Typological unspecified
341 - psychological
342 - social
343 - political
344 - historical
345 - philosophical
346 - theological
347 - aesthetic
348 - archetypal
350 Hortatory unspecified
351 - psychological
352 - social
353 - political
354 - historical
355 - ethical-theological
356 - philosophical
357 - aesthetic

/400/ EVALUATION

401 Evaluation
402 Citation of criteria
410 Affective
421 Formal
422 Rhetorical
423 Generic
424 Traditional

425 Intentional

431 Mimetic Plausibility

432 Thematic sufficiency

433 Symbolic plausibility of coherence

434 Moral acceptability

435 Multifariousness

/500/ MISCELLANEOUS

501 Divergent response

502 Rhetorical Filler

505 Reference to other writers on literature

506 Digression

510 Unclassifiable

555 No Match (for machine use only)